

VAN- 1915

By
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VAN -1915
for Orchestra

2016

Program Notes

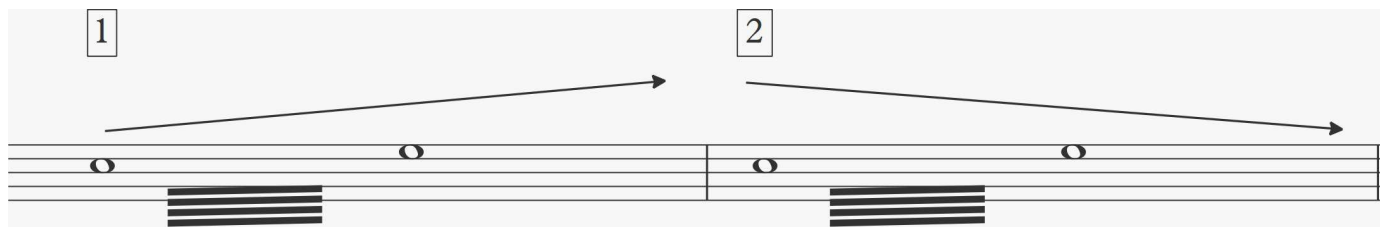
My piece is dedicated to the victims of the Armenian Genocide of 1915. Van is the city where the first attack took place, which eventually led to the “Death Marches”, burning of cities, and massive killings. In this work I have attempted to express some of the events that occurred during April to May 1915.

“Fear”, the first section of my piece, depicts the rising tension between the inhabitants of Van and the Ottoman soldiers, who had been dispatched there for unknown reasons. The soldiers would start harassing civilians and provoking them. Whoever tried to protect people who were being assaulted by the soldiers were shot on site. In this section, I portray the sense of danger and fear that civilians were experiencing before the first attack on Van. My main influence is Armenian medieval chant and its modal system, which I used to generate thick and frightening 9-note sonorities by stacking up parts of the mode one on another. I have arranged these pitches in widely spaced sonorities and, as the piece develops, the harmonies transform into more inharmonic and dissonant texture. The 9-note harmonies are divided into many different layers that emerge from each other and are not heard simultaneously. My goal was to create waves of textures that cause a sense of anxiety to the listener. All the layers accumulate, develop and grow, reaching a climax in the end of the first section, which signifies the beginning of the fight between the Ottoman soldiers and the civilians of Van.

The second section, “Fury”, represents the Armenian Front’s defense of their city from the Ottomans. In the main theme, I have used Arabic hijaz modes, which derive from Armenian, Balkan and Greek music. I wanted to write a dance-like section with time signatures and stylistic elements of Armenian and Balkan folk music. The main theme is stated in the strings and is constantly interrupted by other gestures in the woodwinds and brass. These interruptions lead to the second big climax of the piece, which symbolizes Van’s defeat.

The final section, “Fate,” is an elegy for the soldiers and people who died in Van on April 1915. In writing this, I was influenced by the first movement of Henryk Gorecki’s *Symphony of Sorrowful Songs*. I have tried to unfold several melodic lines simultaneously, with various timbral combinations. I used blended orchestration to transform darker low timbres into brighter ones, while maintaining a smooth continuity with dynamics to convey not only sorrow for the lost Armenian souls, but also hope for the survivors and their future.

Performance Notes



1) Upwards arrow: gradually increase speed of tremolo

2) Downwards arrow: gradually decrease speed of tremolo

All grace notes in Strings m. 64- 132 are before the beat.

Instrumentation

Score in C

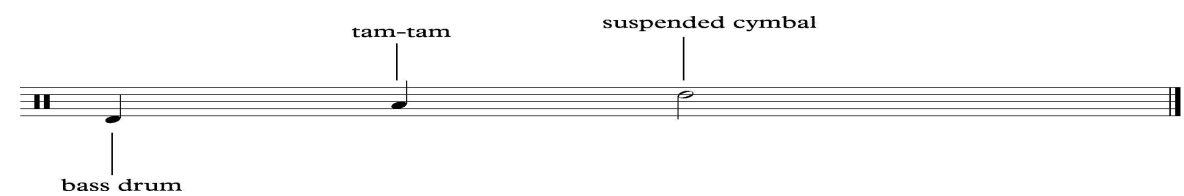
3 Flutes (3rd doubling Piccolo)
2 Oboes
English Horn
3 Clarinets in B-flat
2 Bassoons
Contrabassoon

4 Horns (in F)
3 Trumpets (in C)
3 Trombones
1 Tuba

Timpani: 3, tuning: C, F, A

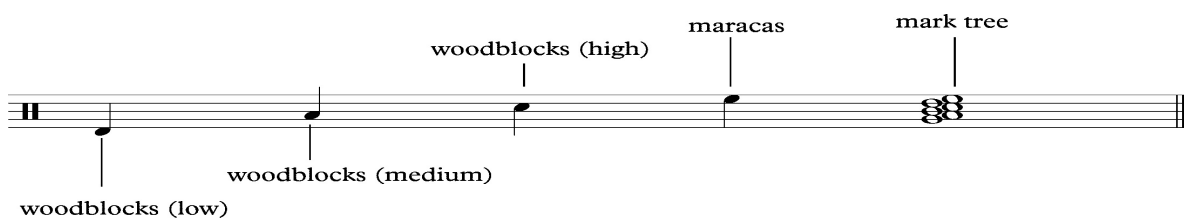
Percussion 1: Bass Drum, Medium Tam-tam, Large Suspended Cymbal,
Glockenspiel (sounds two octaves higher than written)

Percussion 1 Diagram:



Percussion 2: Maracas (2). Woodblocks(3: high, medium, low), Mark Tree,
Vibraphone (Bowed: Bass Bow)

Percussion 2 Diagram:



Harp
Piano
Strings

Duration: 7.45'

Score in C

Van- 1915

Dedicated to the victims of the Armenian Genocide

Andreas Foivos Apostolou

FEAR

4
4

♩ = 80 Ominous

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

English Horn

Clarinet 1

Clarinet 2

Clarinet 3

Bassoon 1

Bassoon 2

Contrabassoon

Horn 1,3

Horn 2,4

Trumpet 1

Trumpet 2

Trumpet 3

Trombone 1

Trombone 2,3

Tuba

Timpani

Bass Drum
Soft mallet

Percussion 1

Maracas (2)

Percussion 2

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

p *pp* *p* *pp* *mp*

p *pp* *p* *pp* *mp*

p *pp*

ppp *mf*

plunger mute
ppp *mf*

plunger mute
2.
ppp *mf*

ppp *mf*

p *mp* *mf*

ppp *p* *ppp* *p*

p *mp* *ppp* *p* *ppp* *mp* *ppp* *p*

p *p* *p*

FEAR

4
4

♩ = 80 Ominous

div.

[illegible]

B

[illegible]

23

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2,3

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I div.

(inside players)

(outside players)

Vln. II div.

Vla.

Vc.

Cb.

Half pedal

[illegible]

32 **C** tremolo speed

Fl. 1 *mp* tremolo speed *pp* *mp*

Fl. 2 *pp* tremolo speed *mp* *pp*

Fl. 3 **Flute** *pp* *mp* *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Eng. Hn. *pp*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1 *ppp* *mf*

Bsn. 2 *ppp* *mf*

Cbsn. *ppp* *mf*

Hn. 1,3 *mf* *ppp* *f*

Hn. 2,4 *mf* *ppp* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *f*

Tbn. 1 *ppp* *mf* *ppp* *f*

Tbn. 2,3 *ppp* *mf* *ppp* *f*

Tba. *ppp* *mf* *ppp* *f*

Timp.

Perc. 1 *mf*

Perc. 2 *ppp* *mf*

Hp. *p*

Pno. *mf* L.H. Half pedal

C **4/4**

Vln. I *mf* *p* *ppp*

Vln. II *mf* tutti *p* *ppp*

Vla. *mp* *p* *pp*

Vc. *ppp* *mf* unis. *pp*

Cb. *p*

36

Fl. 1 *mp* *pp* *mp* *mp*

Fl. 2 *pp* *mp* *pp* *pp*

Fl. 3 *pp* *mp* *pp* *pp*

Ob. 1 *pp* *mp* *pp* *pp*

Ob. 2 *pp* *mp* *pp* *pp*

Eng. Hn. *pp* *pp* *pp* *pp*

Cl. 1 - - - - -

Cl. 2 - - - - -

Cl. 3 - - - - -

Bsn. 1 *ppp* *mf* *ppp* *mf*

Bsn. 2 *ppp* *mf* *ppp* *mf*

Cbsn. *ppp* *mf* *ppp* *mf*

Hn. 1,3 *ppp* *mf* *ppp* *mf* *ppp*

Hn. 2,4 *ppp* *mf* *ppp* *mf* *ppp*

Tpt. 1 *mf* *f* *fmp* *fmp*

Tpt. 2 *mf* *f* *fmp* *fmp*

Tpt. 3 *f* *f* *fmp* *fmp*

Tbn. 1 *ppp* *mf* *ppp* *mf*

Tbn. 2,3 *ppp* *mf* *ppp* *mf*

Tba. *ppp* *mf* *ppp* *mf*

Timp. - - - - -

Perc. 1 (B. Dr.) - - - - -

Perc. 2 (Maracas) - - - - -

Hp. *p* *mf* *p* *mf*

Pno. - - - - -

Vln. I div. *p* *mf* *p* *mf*

Vln. II div. *p* *mf* *p* *mf*

Vla. *p* *mf* *p* *mf*

Vc. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Cb. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

41

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2,3

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I div.

Vln. II div.

Vla.

Vc.

Cb.

54

51

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2,3

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I div.

Vln. II div.

Vla.

Vc.

Cb.

ppp

mf

fmp

mp

f

pp

p

ppp

f

Half pedal

Half pedal

full pedal

tremolo speed

tremolo speed

This page of a musical score, likely for a symphony, features a variety of instruments. The top section includes Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2), English Horn (Eng. Hn.), Clarinets (Cl. 1, 2, 3), Bassoons (Bsn. 1, 2), Contrabassoon (Cbsn.), Horns (Hn. 1, 3 and 2, 4), Trumpets (Tpt. 1, 2, 3), Trombones (Tbn. 1, 2, 3), Tuba (Tba.), Timpani (Timp.), and Percussion (Perc. 1, 2). The bottom section includes Harp (Hp.), Piano (Pno.), Violins (Vln. I div. and Vln. II div.), Viola (Vla.), Violoncello (Vc.), and Cello (Cb.).

The score is written in a single system with multiple staves. It includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *ppp*, *f*, *pp*). A rehearsal mark 'E' is present at the top left. The bottom of the page features a 'Half pedal' instruction and a 'unis.' (unison) marking for the Cello.

[illegible]

F Agitato ♩ = 120 *

FURY!
[F] Agitato ♩ = 120 ★

 \mathfrak{m}_f

71 9/8 7/8 9/8 7/8 9/8 7/8

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2,3

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

78

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2,3

Tba.

Timp.

(B. Dr.)

Perc. 1

(W. Bl.)

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

58

78

24

34

G

98

78

58

3+2

78

24

34

G

98

mp

p

mf

f

Sempre secco

unis.

mf

f

sف

pizz.

f

arco

page 16

83 $\frac{9}{8}$ $\frac{5}{8}$ modo ord. $\frac{2}{4}$ $\frac{6}{16}$ $\frac{7}{16}$ $\frac{7}{8}$ $\frac{2}{4}$

Fl. 1 f ff f ff modo ord. ff ff

Fl. 2 modo ord. ff ff

Fl. 3 modo ord. ff ff

Ob. 1 f ff f ff ff ff

Ob. 2 f ff f ff

Eng. Hn. f ff f ff

Cl. 1 f ff f ff

Cl. 2 f ff f ff

Cl. 3 f ff f ff

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1,3 a2 mf f mf f mf f mf f

Hn. 2,4 a2 mf f mf f mf f mf f

Tpt. 1 f f

Tpt. 2 f f

Tpt. 3

Tbn. 1 (open) mf f mf f

Tbn. 2,3 (open) 2. mf f mf f

Tba.

Timp. mf p Φ p

Perc. 1 f mf secco

Perc. 2

Hp. Sempre secco f

Pno.

Vln. I $\frac{9}{8}$ $\frac{2+3}{8}$ $\frac{2}{4}$ $\frac{6}{16}$ $\frac{7}{16}$ $\frac{7}{8}$ $\frac{2}{4}$ sf mf sf f f sf

Vln. II sf mf sf f f sf

Vla. sf mf sf f f sf

Vc. f

Cb. f

90 $\frac{2}{4}$ 5 8 9 16 3 8 6 16 9 16

Fl. 1 *f* *ff* *f* *ff* *ff*

Fl. 2 *ff*

Fl. 3 *ff*

Ob. 1 *f* *ff* *f* *ff* *ff*

Ob. 2 *f* *ff* *f* *ff*

Eng. Hn. *f* *ff* *f* *ff*

Cl. 1 *f* *ff* *f* *ff*

Cl. 2 *f* *ff* *f* *ff*

Cl. 3 *f* *ff* *f* *ff*

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1,3 *mf* *f* *mf* *f* *mf* *f*

Hn. 2,4 *mf* *f* *mf* *f* *mf* *f*

Tpt. 1 *f* *f*

Tpt. 2 *f* *f*

Tpt. 3

Tbn. 1 *mf* *f* *mf* *f*

Tbn. 2,3 (2.) *mf* *f* *mf* *f*

Tba.

Timp. *mf* *p* (B. Dr.) secco

Perc. 1 *f* (W. Bl.)

Perc. 2

Hp.

Pno.

Vln. I *f* *f* *f* *ff* *f* *ff*

Vln. II *f* *ff* *ff*

Vla. *f* *f* *f* *ff* *f* *ff*

Vc. *f* *ff* *f* *ff*

Cb.

9/16 6/16 3/8 7/8 9/8 2/4 9/16

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2,3

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

10

page 20

This page of a musical score is for a symphony, featuring a large ensemble of instruments. The score is written in a standard musical notation with various time signatures and dynamic markings.

Instruments and Parts:

- Fl. 1, Fl. 2, Fl. 3
- Ob. 1, Ob. 2
- Eng. Hn.
- Cl. 1, Cl. 2, Cl. 3
- Bsn. 1, Bsn. 2
- Cbsn.
- Hn. 1,3, Hn. 2,4
- Tpt. 1, Tpt. 2, Tpt. 3
- Tbn. 1, Tbn. 2,3, Tba.
- Timp.
- Perc. 1 (B. Dr.), Perc. 2 (W. Bl.)
- Hp.
- Pno.
- Vln. I, Vln. II
- Vla. div.
- Vc.
- Cb.

Key Features:

- Rehearsal Mark 'H':** Located at the beginning of the section, indicating a specific point in the score.
- Dynamic Markings:** Various markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), *ff* (fortissimo), *sf* (sforzando), and *secco* are used throughout the score.
- Articulation:** Markings like *acc.* (accents) and *sfz.* (sforzando) are present.
- Time Signatures:** The score includes various time signatures, including 7/8, 9/8, and 6/8.
- Tempo/Character:** The score includes markings like *half* and *full pedal*.

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133

Fl. 1 *mf*

Fl. 2 *mf*

Picc. *mf* [Piccolo] *f*

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Hn. 1,3 (a2) *mp*

Hn. 2,4 *f* barbaro a2

Tpt. 1 *f* barbaro

Tpt. 2 *mp* *f* barbaro

Tpt. 3 *mp* *f* barbaro

Tbn. 1 *f* a2

Tbn. 2,3 *f*

Tba. *f*

Timp. *mf*

Perc. 1 (B. Dr.) secco *f*

Perc. 2 (W. Bl.) *mf* *f*

Hp. *f* *ff*

Pno. *ff* barbaro (full pedal)

Vln. I half *mf* tutti *f* espress. *ff* barbaro div.

Vln. II *espress.* *ff* barbaro

Vla. *mf* *mf* *ff* barbaro

div. *mf* *mf* *ff* barbaro

Vc. *ff*

Cb. *ff*

This page of the musical score is for measures 141 through 147. It features a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The score is written in 4/4 time and includes various dynamic markings and performance instructions.

Woodwinds: Flutes 1 and 2, Piccolo, Oboes 1 and 2, English Horn, Clarinets 1, 2, and 3, Bassoons 1 and 2, and Contrabassoon. The woodwinds play a variety of melodic and harmonic lines, often with dynamic markings like *ff* and *f*.

Brass: Horns 1, 3, 2, 4, Trumpets 1, 2, and 3, Trombones 1 and 2, 3, and 4, and Tuba. The brass section provides harmonic support and melodic accents, with dynamic markings like *ff* and *f*.

Percussion: Timpani, Percussion 1 and 2, and Harp. The percussion section includes a variety of rhythmic patterns and effects, such as the "Thunder effect, approximate pitch" and the "White key cluster glissando in lowest register".

Strings: Violins I and II, Viola, Violoncello, and Contrabass. The string section provides a continuous harmonic and rhythmic foundation, with dynamic markings like *ff* and *f*.

Other markings: The score includes various dynamic markings such as *ff* (fortissimo), *f* (forte), *sf* (sforzando), and *div.* (divisi). It also includes performance instructions like "Let sound naturally decay" and "White key cluster glissando in lowest register. Pitches are approximate. Use palm to make it as smooth as possible."

[illegible]

170

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2,3

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

p

pp

mp

cresc.

decresc.

straight mute

Glockenspiel, brass mallet